PORTRAIT OF SADAKICHI HARTMANN

tors galore, but no younger photographers who developed directly under the influence of the movement. Miss Buehrmann is no Secessionist, and as far as I know no candidate at present, yet it is well nigh impossible to classify her work in any other way than I have done. Her work is at present exceedingly uneven. At times it is perfectly satisfactory, at others, decidedly open to criticism. There is as yet no mathematical precision about it. I heard somebody criticise her work to the effect that it was strictly accidental. I beg to differ. Her portraiture may be bad in instances, but is never mediocre and for that reason, possesses some notes of individuality which she alone can lend to it.

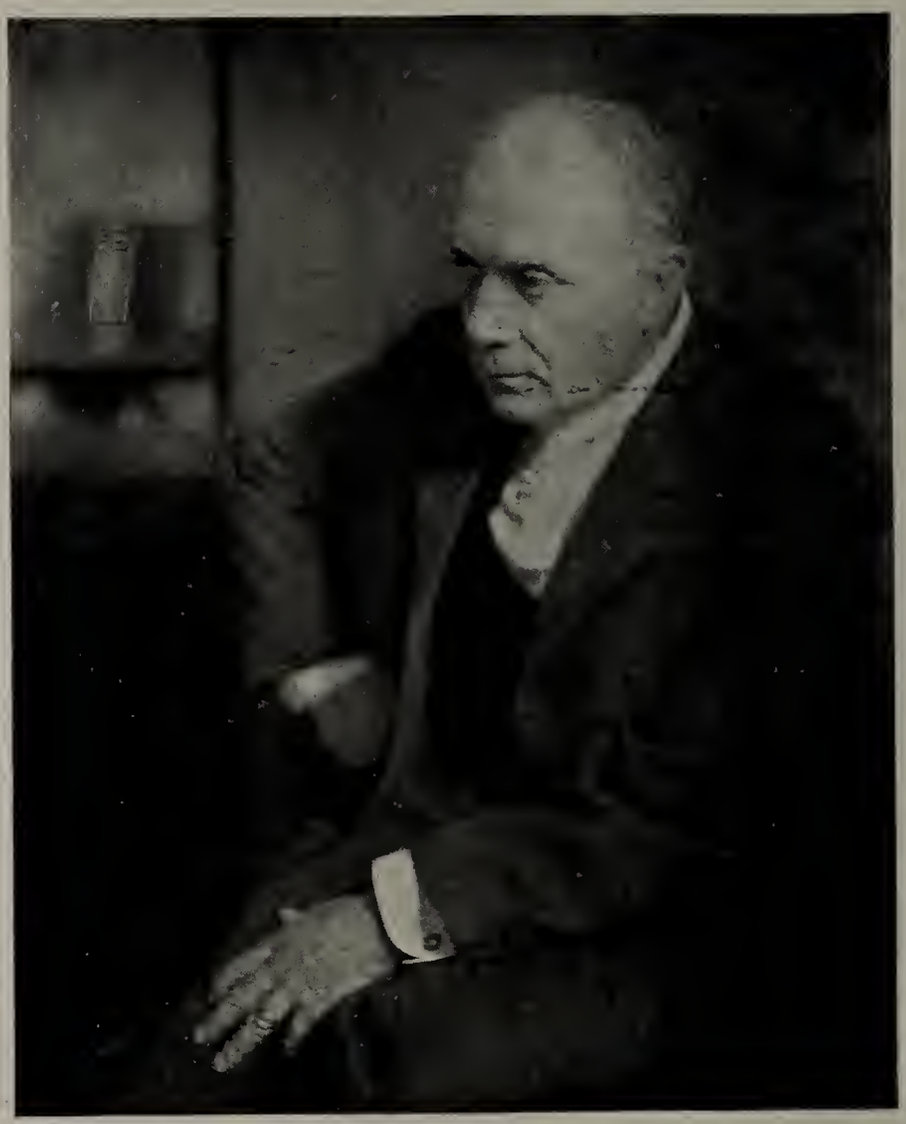
There are three kinds of pictorial photographers. The first class consists of those who have a premeditated conception of the subject they are going to take, and who master the medium of photography so perfectly that they are capable of translating the color and light values of life and nature with as much truth as is possible into monochrome. In other words, they know beforehand the result of the exposure, and they really need under favorable conditions not more than a single plate to produce a satisfactory picture. This is Stieglitz's ideal, but pictorialists who work in that manner can be counted on the fingers of one hand. The second class has numerous exponents. They still have the premeditated

AN ARTIST

conception, but not enough of the technical ability to carry out their original plan to the letter, and so they expose half a dozen plates or more until they get something that resembles their first idea. The members of the third class have no premeditated conception, merely a vague idea of what they want. They rely on the inspiration of the moment, and as it is impossible for any person to be technically so well equipped as to master all the various conditions of light, atmosphere, etc:, (particularly so in home portraiture), the results, at least the larger percentage of them, are strictly experimental.

The majority of the better amateurs and, sorry to state, also many of the Secessionists work in that fashion. No wonder that a young photographer like Miss Buehrmann has not yet risen beyond the experimental stage, and yet she would not fare so badly in comparison with others.

When she took my portrait for the first time, she made five exposures. They were all failures. Even in the two better ones, the likeness was snapshotty and in no way typical. Then I told her what I wanted, a portrait that would go with a book, gotten up somewhat in Japanese fashion with margin, illustrations, etc. She made four more exposures in the open, against a background of shrubbery, three of them I never saw, but the fourth one (reproduced on these pages) was entirely satisfactory for the special purpose it was intended for. This I thought was



PORTRAIT OF DONALD ROBERTSON

doing fairly well, considering that Steichen made twenty-nine exposures of me to produce the portrait which appeared in "Camera Work," two or three years ago.

Let us take a look at Miss Buehrmann's portfolio, and critically examine some of her best prints. The print entitled "An Artist" is solely taken for pictorial purposes. Why it is called "An Artist," I do not know, but the composition is quite original. The entire interest of the picture is concentrated in the upper left corner. The high light on the shoulder, the dim reflection in the mirror, with its oblique lines balanced by another slanting line of the curtain, are well managed. The values of the white gown (a trifle ill-fitting I fear) are soft and harmonious and fill the rest of the picture in a satisfactory manner. The lower left corner is perhaps a trifle too dark, but after all, furnished a good note of contrast. Exceedingly clever is the management of the background to the right. Notice how the empty space is broken by the Japanese print on the wall and the line of the seat, with book and flower pot. There is nothing forced in the arrangement, everything is simple, and yet every object tells and helps towards the general harmony of the picture.

I also have very little fault to find with the portrait of Donald Robertson. The pose is unconventional, though natural, and it seems to be a good likeness. Even if one is unacquainted with the sitter, one can generally tell from the

ERNA

expression of the face whether there is any resemblance or not. The foreshortening of the right arm is a trifle careless, it looks too small in comparison with the other. The background is well handled, the dark mass on the left gives solidity to the picture, but I object to the spotty manipulation behind the head. It is the one false note in the composition. There could be of course stronger highlights in the face, but as the modeling of the feature is satisfactory, perhaps little could be gained by it. The Coburn style avoids strong accents, and although the print has very few Coburn characteristics, it after all strives for the softness of effect which he has introduced into portraiture.

The study head "Erna" is more ordinary. It is merely a pretty face taken in a conventional way. The hand is rather bad it is awkwardly placed, and has lost all resemblance to human shape. The background is too monotonous. The best part is the silhouette of the head. The flesh tints are a trifle muddy, and the hair entirely too opaque. These however are minor shortcomings; on the whole it is a pleasing picture of the popular kind.

The Portrait of Mme. Modjeska (see frontispiece) comes very near being a masterpiece. I told Miss Buehrmann that her fame would be assured if she could make a dozen portraits as good as that. There is something in the management of the lines,

PORTRAIT

in the distribution of light and shade, and in the sympathetic attitude of the aged actress (once the ideal "Rosalind" and "Viola," of the American stage) which gives this portrait a superior quality to the others. I do not know how much this may have to do with the sentiment that the beholder involuntarily adds to the pictorial qualities of the portrait. I only know that if a picture is capable of arousing even a particle of emotion which makes one forget or at least look less critically at the composition, it is superior portraiture. What we want is character, as artistically rendered as possible, and here we have both. Anybody who has ever seen Modjeska in the heydays of her triumphs must like this portrait. It tells its story.

One can hardly believe that the *decolletée* fur beruffled lady in profile is meant for a portrait. It looks more like a whimsical fancy, a study in eccentricity. It is a space arrangement, cleverly handled. The dark mass of the hair (cut off at the top in the impressionistic manner) is well balanced by the flesh-tints of the shoulders and back. By making these a trifle lighter than the face, the eye strange to say, is lead directly to the soft yet distinct outlines of the face. From the point of composition (although I do not approve of the heavy lines on the neck) this is the most interesting head I have yet seen by Miss Buehrmann. It shows that she is guided at all times by an exquisite taste. Whenever she fails it is lack of experience, and she could

IN A PARIS STUDIO

easily cover up that deficiency by merely showing her successful prints. One can also show good taste in the discrimination of one's own work.

The last picture of our series "In a Paris Studio" is another delightful composition. Apparently Miss Buehrmann favors arrangements in slanting lines. They break up the space better than horizontal and vertical ones, and adapt themselves more readily to picturesqueness of effect. The pose of the girl is a graceful one. She is slightly out of proportion, and the left arm looks entirely too long, but one hardly notices these shortcomings. The tonal arrangement as in most of her pictures envelops all details in an atmosphere of harmony, and the light coming from some unknown source (one of the greatest charms of home portraiture) accentuates the figure just enough to make it the principal object of interest.

The accompanying reproductions need not be taken as a final test, they were selected because they show a fair average of a photographer's work, portraits far superior in conception and quality, than she has produced hitherto. I shall look forward to her work with interest and curiosity, and if I have induced my readers to share my feelings, I shall have realized my expectations to the full.

THE WESTERING SUN IS LOW *By William Wheelock*

(First Award November Competition.)

AT THE END OF DAY *By D. H. Brookins*

(Second Award November Competition)

THE MONTHLY COMPETITION.

WE are glad to note that so many of our readers have fallen in with our idea of criticising the unsuccessful as well as the award-winning prints. While it is true that much can be learned from the study of the winning prints and their criticism, the unsuccessful competitor is often at sea as to just wherein his entries were deficient.

There are so many things that may mar a picture, that often the beginner is apt to overlook his most glaring fault because it was *not* in evidence in any of the prize winners, and so his attention had not been directed to it. We trust our readers will take our criticisms kindly even when they seem unduly harsh and not at all in accord with those of their admiring friends. The criticism of the ordinary acquaintance does not amount to much; they may know nothing of picture making, or if they do, they would rather follow the line of least resistance than to honestly criticise your efforts. In very few instances will your stock dealer be found a good critic—he really does not dare to be, so don't blame him if he tells you you surely have a prize winner, and we show it up as a fine sample of plate wasting.

But before we commence saying harsh things about you, we presume you wish to know of the awards for this month.

The First Award this month goes to

A PERSIAN STUDY *By Frank J. Ulmschneider*
(Honorable Mention November Competition)

a persistent and consistent producer of good pictures. "The Westering Sun is Low," by William Wheelock, is a good picture and one that evidences careful study at every stage. Note how the curved lines of the little inlet lead gracefully out to the little boat, and how the highest light in the sky is placed just over this point—all lines leading you gracefully into and out of the picture. It is a good example of selecting your picture and *waiting* for just the right moment to make it. The data furnished with this entry read as follows: Made in England in August, about 7 P. M., R. R. lens, 5½ inch focus on 3¼ x 4¼ plate. Fast Iso plate, 1/15 second exposure, good light, enlarged to 6½ x 8½, and printed on Crossed Swords Pigment paper.

"At the End of Day," by D. H. Brookins, received the second award. This is evidently an enlargement from a small negative, but as Mr. Brookins furnishes no data, we cannot state definitely. Let us digress for the moment to state, that hereafter failure to supply data will disqualify the entry, no matter how much merit it may possess. In this case diffusion has been employed to almost the out-of-focus stage, yet the picture possesses a charm nevertheless, and when viewed from a distance of a few feet, expresses just about what our eyes would see when glancing over the same amount of space. The sharp focus man and the "fuzzy" man have always been at war, and always will be, so the question of sharp focus or diffusion has no place in this column, except to express our opinion that good pictures may be produced by either method.

The First Honorable Mention goes to

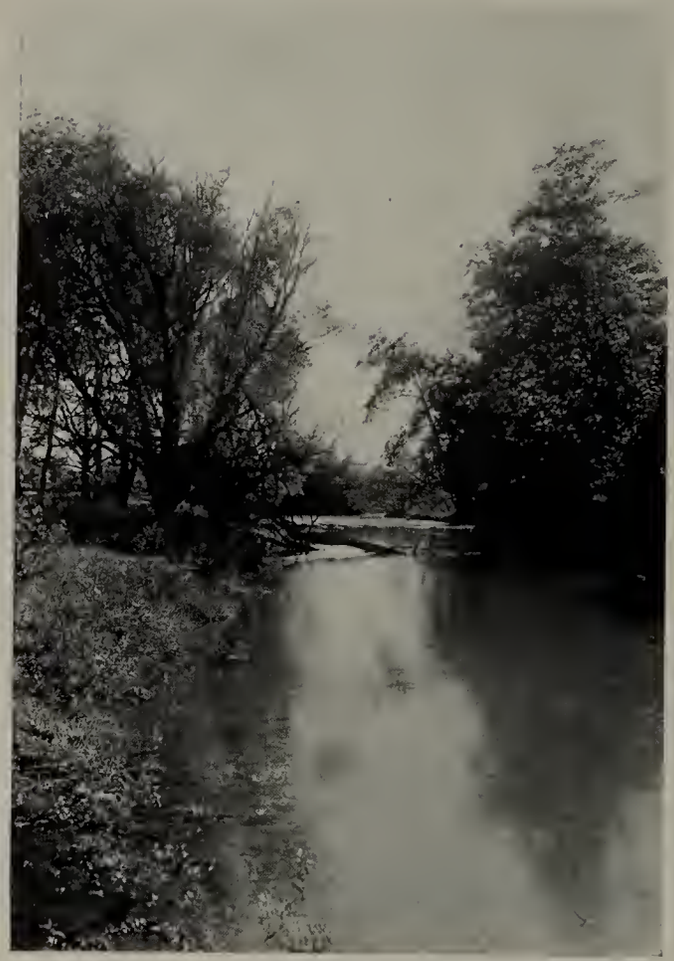
I'VE BEEN WAITING FOR YOU
By Ansel W. Newman
(Honorable Mention November Competition)

Frank J. Ulmschneider for "A Persian Study." This gentleman has been fortunate in his model, as the subject possesses good features and carries himself with dignity. The lighting is excellent, timing just about right, and, judging from the exposure made by the light of an ordinary window—a good example of home portraiture. We want to call your particular attention to a point the amateur in portraiture so often overlooks, that is, the rendering of texture in light draperies,—not exposing and developing until the draperies print a blank white mass, absolutely untrue to nature. We can however criticise one feature of this picture, and that is, the spacing. The head is too far to the right, making the face seem crowded too close to the border line of the print; as a general rule the greatest space should be on the side toward which the face is looking. Data read as follows: Made in February, 1907, 11 A. M., dull light, 12 seconds exposure, R. R. Lens, 16 stop, Cramer Inst. Iso plate. Printed on Aristo Carbon sepia.

The Second Honorable Mention was awarded to the sheep study "Leaving the Fold," by George Alexander. Undoubtedly some of you will wish to be informed just wherein the first award to a similar subject is superior to this one. The superiority lies wholly in the matter of composition. The chances are that both of these competitors have photographed the same flock of sheep, as they both reside in the same city, but Mr. Brookins has been the more fortunate in the selection of his view point. Compare the two pictures for a moment, and note how in Mr. Brookin's picture the eyes follow the curved line of the road up to the sheep and on past them to the vanishing point. Mr. Alexander's picture is not so sure or so restful; your eye first follows the shadowed curve of the roadway on the left, then jumps to the long shadow on the extreme left, and then back to the sheep. The lines are distracting, and leave you wondering whether the sheep are going to follow the curve to the left, or stray out along the road to the right. Otherwise the pictures are of equal merit. Data: Made in August ,8 A. M., bright light, R. R. lens, wide open, 1/25 second exposure, Cramer Medium Iso plate, enlarged on Royal Bromide.

"I've been Waiting for You," by Ansel

LEAVING THE FOLD (Honorable Mention November Competition) *By George Alexander*



SHADOWS LATE AFTERNOON *By H. W. S.*

Now for some of you who did not receive awards, and the reason for it. We will first take up "Shadows, Late Afternoon," by H. W. S. Here is a nice bit of landscape, ordinary to be sure, but possessing pictorial possibilities if rightly handled. The first and most glaring fault is the absolutely white, blank sky. You may say "there were no clouds in the sky." Very good, then either wait till there are clouds in the sky, or print them in from a suitable cloud negative, or at least flash your print so as to tone down this portion of your picture so it will harmonize with the balance. Then again, note the foreground, or rather lack of it, including the sky, one half of the picture is absolute blank space. Again the water might be ice for all we can learn from the picture. A stone thrown into the stream to cause a succession of ripples would have helped wonderfully. Still again, just place your thumb over the strong light coming through the

W. Newman received the Third Honorable Mention, the final award. This picture is not without faults, but it does possess the merit of good lines, composition, and solidity. The posing is distinctly good, getting away from the "stare into the camera" expression so often in evidence in amateur portraiture. The chief fault of the picture lies in the rendering of the white draperies, lack of detail, especially so in the skirt of the little girl. This may possibly be due to an undertimed print, but it is a great fault nevertheless. Again the selection of the background is too low in tone and does not key in or harmonize with the white dresses of the subject. Try this again with a light background. Data furnished: Made under studio light, 3 seconds exposure, 11.30 A. M., in September, Gundlach lens, wide open, Standard Ortho plate, Pyro developer, printed on Platinum.

PORTRAIT *By Mrs R. A. P.*

trees on the extreme left, and note how the absence of this distracting light improves your distance. Either reduce your negative locally, or sun down in printing. If opportunity permits, make this view over again following out the above suggestions, it will be a lesson worth while.

Here is a portrait of a boy by Mrs. R. A. P. In her letter she states that the boy just came and threw himself into a chair in his natural attitude and the photograph was made without his moving. So far so good, but the picture does not do the lad justice for these reasons: It does not bring out the character in the face; the nose, evidently a good strong one is weakened, making the base and nostrils too prominent, this same tilting back of the head renders the eyes too small, and makes the forehead recede. Try picturing him looking down and also in profile, and note the change.

The "Old Log Cabin" by E. L. B. is a case of trying to get too much on the plate, no foreground, and very little background, and the roof of the cabin running into the top of the print. Also the camera was not level, note how the building leans. If it was intended as a purely architectural study, the little girl staring into the camera should have been enticed away. Here also we have a blank sky. The angle of view is about right. Try it again and afford your house a better setting—give it room to breathe in.

We regret that we cannot criticise more pictures this month, but lack of space forbids. We trust that we have not been too severe, and that our criticisms will be taken in as kind a spirit as they have been made.

A number of requests have been received for criticisms of prints by mail. Too many prints are submitted to make this practical, with the limited time at the critic's disposal.

THE OLD LOG CABIN *By E. L. B.*

MAKING HAY WHILE THE SUN SHINES.

BY W. I. SCANDLIN.

IT'S all very well for the poet to sing about "making hay while the sun shines" but the practical farmer who depends upon the quantity and quality of his crop to keep his stock from starving knows very well that something more is required than sunshine to make his acres yield him a profitable return. He knows that a bountiful Providence causes the sun to shine and the rain to fall upon the just and the unjust and the grass to grow for all, but he also knows, and this is the crux of the whole matter, that he can neither force the season materially nor "make good" thereafter if he allows the harvest time to escape him. He must do what he can while the crop is growing to fertilize his field and stimulate the growth of the grass; then when it has come to maturity, when it is in proper condition to be harvested, and only then must he get into the fields with his mowing machine and horse rake, taking advantage of every day of sunshine to get the grass cut, cured and housed while in its best condition. Every good farmer knows the folly of waiting till the crop has been scorched and dried up, its juices absorbed or evaporated and its vitality gone.

It's just the same in the photographic business throughout the length and breadth of the land to-day. There are certain seasons for harvesting the crop and certain other seasons when it is useless to expect any considerable return for expended labor and capital. At these latter times the photographer, like the farmer, must devote his energies to improving conditions on the place, as it were, and doing whatever the peculiar character of his own farm requires for the stimulation and increase of production.

In other words, the photographer at certain pretty definitely marked seasons of the year, reaps the more or less uncertain crops of his own sowing and the harvest time can neither be materially forced nor can the crop be reaped after the season has passed.

It goes without saying that no man of intelligence will be content to lock up the capital necessary for the running of a photographic studio without the hope of getting back from his investment something in the way of profit; and by profit I mean more than a mere annual percentage over and above the cost of running expenses. He must have not only this but also enough besides to pay him a salary, as good a one as he could count on making at any other business, enough to pay his insurance premiums or to set aside each year as an insurance sinking fund, to cover all repairs, annual depreciation on plant and fixtures and also to pay his wife a reasonable salary if, as is the case in many studios, she forms part of the staff. It is self-evident that until all of these items are met there is no actual profit accruing from the investment and consequently he will see to it that every harvest season is made to produce the largest possible crop of the best paying hay he can induce to grow upon his own particular farm. And here again we find that different methods of stimulation are necessary in different locations as are also various differing treatments necessary in obtaining best results in the development of different agricultural sections.

In the one case as in the other how-

ever, stimulation, fertilization, is an absolute essential during the growing season if any sort of a crop is to be expected.

The people—the men and women outside the photographic profession in this country—possess a great many dollars, yes, a great many thousands of dollars that might annually be harvested into the barns of professional photographers with the strictest honesty, with most satisfactory profit to the profession, and with gratifying results to their present possessors. This harvest will, however, never be possible under the present conditions. I do believe devoutly, though, that the income of the ordinary studio can be increased many fold each year by an intelligent system of stimulation properly worked out to meet the requirements of each locality. The men and women whose dollars we would seek to exchange for the results of our own artistic skill and special training are just the same kind of people that we are; they are moved by the same feelings that actuate us and are reached through the same agencies that separate so many of us from the hard earned dollars we manage to corral.

They are vain every one of them to a degree; they are susceptible to flattery, of the right kind, every one of them; they are proud of their families, where they have them, every one of them; they have friends and relatives and acquaintances, to whom they will be glad to send photographs, every one of them; more often than they do at present.

These people, these men and women with the dollars, must be kept more closely in touch with the man of the studio; they must be made to feel the desire for the goods he produces; their vanities, their loves, their emotions must be played upon if their dollars are to be diverted into the cash drawer of the photographer.

This is the field that must be cultivated carefully, intelligently, persistently, if he desires to harvest a profitable crop at the proper season. These people must be coddled, if you like to call it so. They must be reminded from time to time in some way or another, that the studio exists, that it is where it is, because photographs are essential in every household. That as a representative of progress, as a type of higher standards of artistic development, the studio expects the support of the art-loving public.

There are many ways in which this may be done and it matters little how it is accomplished provided the methods employed do not infringe upon the personal prejudices or good taste of a community. Of course local conditions have much to do with determining the matter in detail but the element of personality will always be found to play an important part in all communities and more especially in the smaller ones. Every favorable impression the photographer creates for himself, whether it be by reason of the work he produces or because of some personal characteristic, is "making hay." Every step he may take that will bring his name favorably before his public will have a direct bearing on the success of his business; every time his name is read in the papers he becomes better known to the people of his section and surrounding country; every piece of advertising that he issues, if it is of the right sort, strengthens his claim to patronage beside stimulating an interest in the minds of his public in the products he advertises.

It is in exact proportion to the amount of hay he makes that the photographer's harvest will be when the season comes for gathering in.

He may look for some returns of course, from very little effort; we know many farmers who do the same and seem satisfied with them but if he is looking to

reap a really profitable harvest it must be from the hay he has made himself; the orders that he has compelled by the force of his own persistent personality or by the impress he has made upon his business community through whatever means he may have chosen for his publicity. For after all, publicity is necessary to the growth of any business; it bears the same relation to business that fertilization bears to agriculture; stimulating vitality, increasing the outcrop, and improving the quality of every plant that comes within the zone of its influence.

Business exists for the progressive photographer in measure more abundant than he seems to dream. It is lying dormant in every community of the land. It only requires to be stimulated, waked into a state of consciousness and vitalized into orders. There are some in the profession who seem to realize this fact and who go joyously forward gathering in rich harvest year after year; we are apt to look with envy on these men and growl because our own lot has been less successful. We may do better than this and follow some of the methods that they have found so profitable.

The most casual inquiry will show that they are always "making hay"; that they are constantly in the public eye under one or another limelight; that they are prominent in social, political or musical circles; that their names are frequently in print in their local columns; that their imprint seems always to appear under the photographs most conspicuously published and that their work is often referred to by the press in a manner that makes us wonder how it was possible for them to obtain the mention.

We shall see too that the dressmaker, the milliner and the department store are not more regular or more particular than they, in sending to selected lists of patrons, invitations to openings, exhibitions and special displays; that heads of families are continually being written to with one or another suggestion bearing on the advantage of this, that, or the other, photographic novelty and that the business men of the community are targets for a series of carefully prepared follow up letters calculated to create the "studio habit." We shall find all these and many other methods in use for the making of hay and we shall also find that it is only in localities where such methods are employed, that the photographers cut very large crops.

We shall find that these men, while doing little of what is commonly called advertising, are nevertheless among the best advertised men of their communities; that they devote as much attention to means and methods of getting into print as they do to any other details of their business and it almost always results that their methods are most effective. They keep themselves always in the public mind and as each succeeding season offers some new suggestion, they lose no time in working up excuses for renewed personal attack or more general campaign of publicity. In this way they are always "making hay." The gathering of it into their photographic barns becoming with them, then, as it may with many others, an automatic process that will look out for itself.

THE CORRECTION OF UNEVENNESS IN NEGATIVES IN PRINTING.

BY SAMUEL W. BALCH.

IN printing by artificial light useless pains are often taken to even up illumination: The printing frame is kept rapidly moving in front of a gas-flame; ground glass is interposed; or reflected light is employed with tedious exposure in order to insure that precisely the same amount of light falls on all points of the plate. As a matter of fact much better and quicker results can be obtained in a very simple manner.

The illumination through a lens is far from even and results in a negative dense at the center and thin at the corners. The illumination from a single near point of light as a gas flame placed opposite the center of the plate likewise decreases from the center toward the edges and corners, but according to a somewhat different law. It is possible, however, to almost exactly offset the one against the other and obtain a perfectly even print from such an uneven negative since the effect in the negative is reversed in the positive.

In the camera the light falling on the plate at all points away from the center of the plate as compared with the light at the center is cut down in three ways.

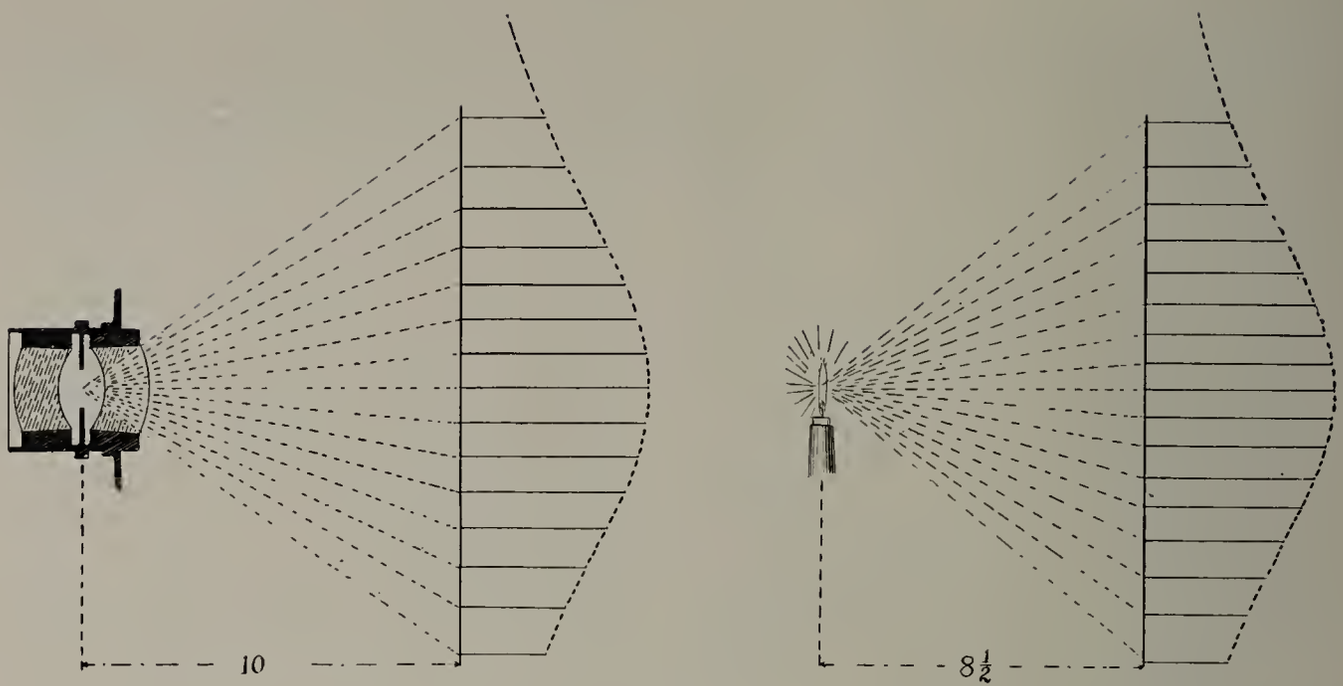
First, a pencil of light on the axis of the lens passes through the lens with a circular cross-section equal to the diaphragm, while any pencil passing through the diaphragm obliquely will be cut down to an elliptical cross-section, as can readily be seen by looking through the diaphragm when tilted.

Second, the distance from the lens to any point in the plate increases with the obliquity, and the light is further reduced from this cause as the square of the distance according to a well-known law.

Third, a given beam of light falling on a plate is spread over greater area according to the obliquity with which it falls, and hence its power is correspondingly diminished.

It can be shown that the first and third of the above quantities varies as the cosine of the angle which the oblique ray makes with the axis of the lens, and the second quantity, the distance, varies inversely as the cosine. Since the distance is squared, the cosine should be squared or taken twice as a factor for this cause and once for each of the other two causes, making in all four times as a factor. Thus for example, the cosine of sixty degrees is one-half, and this multiplied together four times is one-sixteenth which represents the proportionate amount of light acting on a plate at this angle as compared with the light acting at the center. This example will, of course, only apply to an unusually wide angle lens covering 120 degrees, or to a pinhole with sharp edges. Ordinarily the lens mounting will cut off the light entirely at angles but little over thirty degrees. In the first Figure the vertical line is intended to represent a plate illuminated through a lens. The solid lines drawn perpendicularly to the plate indicate by their length the comparative amount of illumination received by the plate at successive five degree angles. This, of course, assumes that the light coming to the lens from every direction is the same.

The illumination from a point of light in printing differs from that through a



lens since there is no diaphragm to modify the oblique pencils of light. Hence the first of the factors considered in connection with the lens is eliminated so that the relative illumination becomes as the cube of the cosine of the angle instead of as the fourth power. The second Figure illustrates this in the same way that the other figure illustrates the distribution of light from a lens.

If both figures had been drawn to the same scale, with the lens and light at the same distance, the curve in the case of the lens would have a somewhat sharper nose. The two Figures have, however, purposely been drawn to different scales by placing the light for printing fifteen per cent nearer, for then the curves will be most nearly the same so that the more opaque center of the negative will receive proportionately stronger illumination and all unevenness substantially corrected in the print. Thus, for example, if the lens was ten inches from the plate in the camera, the negative should be printed from at a distance of eight and one-half inches from the light. This rule can be followed accurately when the subject of the photograph has been evenly lighted, or it is desired to render the picture in accordance with the lighting, and the plate has been normally developed. If the plate is overdeveloped and contrasty, the light in printing should be a little nearer than fifteen per cent, if the plate is underdeveloped and soft the light should be further away.

In this way the greatest possible printing effect of the light is secured and even results secured in the simplest manner and with the least attention and skill.

FLASHLIGHT PHOTOGRAPHY ON A LARGE SCALE.

BY HARRY S. HOOD.

THERE are a large number of flash-lamps on the market, including both the lamps that burn pure magnesium and those that burn the various patented explosive compounds. For average work these do very well, but there are times when no lamp that has ever been made would be able to throw an adequate amount of light to the required distance. For instance, in photographing the interior of a large cavern, mine or tunnel, multiple flashes would be necessary in order to get a properly timed negative and there would be danger of the camera moving between flashes. In addition to this, it is usually easy to tell just how many flashes were used by merely looking at the print when finished. Then again, it it often impossible to use more than one flash, and that behind the camera. In a long straight tunnel, such as the subways in our large cities, multiple flashes would hardly be desirable and a lamp, no matter how large or powerful, would be totally inadequate.

The head of the Photographic Department of a large street railway corporation has made exposures with lamps that had a capacity of one pound of pure magnesium. Considering the fact that a magnesium wire 1/100 in. in thickness, will give a light approximating seventy-five candle power, it will be seen that one pound will give an enormous quantity of light. Nevertheless, this amount of powder was found to be inadequate, when blown through a lamp by means of a large bellows and hose. In addition to this, it was possible to take only two or three photographs before the lamp was rendered unfit for future use, as the brass of which it was made was unable to bear the immense heat caused by the combustion of the magnesium. Three or four lamps were designed by the beforementioned photographer and after being used several times, they were overtaken by the same fate. They could not stand the heat. Realizing then that it would be an extremely difficult matter to produce a lamp of sufficient capacity and strength, for the work in hand, that of making photographs of a tunnel three-fourths of a mile in length, he experimented along other lines. Finally, he evolved a mixture that was about half way between a powder of the Luxo type and pure magnesium. It burned fairly rapidly, making a dazzling flame of tremendous power, that projected a path of actinic light to a hitherto unknown distance. It was easy to ignite, nothing being required for the purpose but a piece of newspaper and a match, thus dispensing with a lamp.

When the camera was in readiness to take the picture, with the plateholder in and the slide removed, a line of powder was dropped from one side of the tunnel to the other, at a distance of about ten feet away from and behind the camera. A fuse was improvised from an old newspaper and when the lens was uncapped, the paper fuse was ignited. When the flame reached the powder, which only took a few seconds, it burned with a slight hissing noise, giving off a blinding flood of light that travelled approximately three hundred yards. The flash lasted from three to five seconds, and gave off great heat, so that this method is unavailable for any but this character of work; but for photograph-

ing the interiors of tunnels, basements, subways, mines and all sorts of large underground passages, this method stands supreme. Of course, in situations where there are explosive gases to be met with, a flash exposure of this kind is not to be thought of. The flame, in the exposure I saw, was about twenty feet wide and five feet high, making one hundred square feet of actinic flame.

When one compares the size of this flame and the duration of it, with the wildest claims of the flash lamp manufacturers, it will be readily seen why, for very large work, this lampless method is the best. We have never heard of a lamp that was capable of making a flame more than four feet in length and two feet in height.

The amount of powder that can be used is limited only by the degree of light needed to fully expose the plate. If a very large quantity of powder is used, the charge should be placed well away from the camera, otherwise disastrous results may ensue. The more room there is behind the camera, the more powder can be used and the greater will be the quantity of light that reaches the plate.

Unfortunately, I am unable to divulge the formula used by my friend in mixing up his powder; but any of the fast burning powders on the market can be used. It may be urged that taking pictures in this manner is a very expensive proceeding. So it is; but it is impossible to get satisfactory negatives in any other manner and the companies that use such pictures, and there are many of them, are able and willing to pay well for them. I have known instances where the cost of taking a single picture amounted to nearly five dollars; but in such a case, the price received is proportionately larger.

The larger corporations are becoming more and more inclined to do their own photographic work. Some of them have equipments that rival those of the foremost Commercial Photographers in every way. One in particular, that I know of, has over four thousand negatives on file and the list is growing rapidly. They turn out about one thousand eight by ten prints every month and about one-tenth that number of negatives. They have nearly a dozen lenses of the latest and best kind and cameras for every phase of work that could possibly turn up. They order supplies in large quantities, thus taking advantage of the special rate of discount on large orders. The department is conducted along strictly business lines. The result is, that unless the commercial photographers are able and willing to do flashlight and other work on the same large scale, unless they can do just as good work and do it quickly, they are in grave danger of losing much of their most remunerative work as the result of the various companies adding photographic departments to their equipments.

It is to be regretted that some of the photographers are not more progressive in the matter of doing flashlight work. The field is large, the work is exceedingly interesting, and better than anything else, it pays well. The work is not easy, but if care is used, it is not so difficult either. The hardest part of the entire operation is the focussing of the image. Usually it can be done by placing a lighted candle at various points in the picture to be taken and focussing on them. A lantern is also a very useful thing to have along as there is sometimes considerable draft in tunnels, etc.

It is often possible to take two or more pictures simultaneously. If, for instance, repair work is being done in a subway near the middle of it. Two cameras

could be placed about twenty feet distant from each other and facing in opposite directions, while the flash powder could be put between them. Naturally, there is as much light thrown in one direction as in the other so that two photographs can be taken for the same amount of money that one would cost, both being equally good. I have seen this done at least a dozen times and in every case the results were excellent. The powder must be so placed that the shadows cast by the cameras and the operator are neutralized. This is a very simple matter. Whenever a broad flame is used, meaning one either ten feet or more wide, no other arrangement is required, because, no matter where the operator stands there will be no disagreeable shadows either due to him or the camera. In the matter of the height from the ground of the flash, the operator must be governed by circumstances. If it is necessary to place the charge at all higher than the ground, a long, narrow board can usually be gotten with very little trouble, upon which the powder can be spread. Where repair or construction work is in progress, it is a simple matter to find something to support the board with, at the desired distance from the ground.

COLOR PHOTOGRAPHY.

BY E. LUMSDEN BROWN.

THE first article in "Photography," by R. Child Bayley, on the new Autochrome plate made by Lumiere, interested me more than ordinarily, inasmuch as Mr. Bayley afforded such explicit directions for manipulation.

The new plates were not to be had from local dealers, so I immediately wrote to a friend in France and was fortunate, after a slight delay, to receive my first eight plates, nine by twelve centimeters in size (about three by five inches). The size necessitated the making of a special plate carrier which was a matter of small importance. Let me state right here that while every process in the manipulation of the Autochrome plate is simple, it is no process for the lazy or careless person. No guess work can be tolerated, and everything must be done like clock work from the exposure to the final drying of the plate. If you are careful and methodical you have but to follow directions to secure good results. This, of course, excepting the question of exposure is naturally considerable guess work, and experimenting must be indulged in.

My first subject was a bunch of sweet peas in various colors. On Monday, August 12th, I made my first exposure. It being a very dull afternoon I gave an exposure of twenty minutes using stop F. 8. All went well until I came to the fixing and washing, before which to my great delight, the various shades of color in my charming subjects were all that could be desired. Fixing and washing over, I did not like the results so well. The mischief began in the fixing as the plate evidenced a decided tendency to frill, which washing did not improve. On holding the plate up to dry, the film ran in all directions, all of the color in the film having apparently disappeared.

This first disaster did not dampen my ardor, as I felt sure it was due to some fault of my own, and not of the plate or solutions employed.

My next exposure was on Thursday at 6:15 p.m. I developed on Friday morning, and was rewarded with success. On the same morning I tried an indoor subject, but, by its being so under exposed, I got no result. (F. 8., 1 minute). I then arranged a group of geraniums, and was rewarded with success, after an exposure of 8 minutes. To a study of roses I allowed 10 minutes, and, to my great delight, was again successful. All the colors were successfully rendered, and on comparing them with the flowers, I did not perceive any false coloring. I now turned my attentions to fruit, etc.; here I also met with success. I had bananas, apples, pears, plums, various shades of cherry plums, green gooseberries, strawberries on a creamy tinted cloth, and a vase of various colors, including a deep blue, all against a background of blue-gray. Surely this was a full test of color. Here, too, the colors were perfect, and in another group of the same, I had all the background and the table laid with a primrose shade of silk. The only fault here was that the background was so near the shade of a rose, that it spoiled the true color effect. I may point out, that if the coloring is not pleasing to the eye, the fault lies with the photographer and not in the plate, as in this case I over exposed and did not get such a natural filling of the bloom of the plums as I got in the last. Over exposure with these, as with all other plates, is not to be recommended. Under exposure, though giving a denser color, is to my mind more truthful in comparison.

I have not attempted anything in the way of controlling development, seeing that the plates are so expensive as yet, but others may, in due course, give their experiences. I need not go into all the details of development, etc., for anyone wishing to go into this color photography will receive, along with their plates, full directions how to act.

The screen is specially prepared, costing, in my case 4 francs, for 4½ x 4½ centimeters, which is quite large enough for a half-plate lens.

I may say I never realized what enthusiasm in photography meant until I tried this, the latest introduction. Indeed, I only slept sparingly through sheer excitement over my success.

In conclusion, I trust that these random details may be of interest to some workers on the subject of Color Photography.

Editorial Notes

The photographer certainly has enough in the way of new processes to keep him interested and enthusiastic.

First is Ozobrome, the new method of making carbon prints and enlargements without the direct aid of light for printing, and obviating the necessity of making plate enlargements. It is an exceedingly simple process and practical for both the professional and amateur. The latest is, of course, Autochrome, the new color process of the famous house of Lumiere. While Autochrome does not solve the problem of color photography in that we may produce unlimited prints in the true colors in the ordinary manner from a negative, it does enable one to produce glass positives remarkably free from faults and practically true as to color. In this also, the process is very simple, no complicated series of exposures behind a number of special screens, but just the one exposure, not unduly long, behind one screen, and a comparatively simple after-manipulation completes the process. Unfortunately for us, just at the present moment the Autochrome plates are exceedingly scarce, but we are informed that with increased factory facilities, the plates will now be on the market in an adequate supply.

The Photographer of to-day takes his photography in a simplified form. He does not have to coat his own plates or prepare his printing paper—in fact, all chemicals necessary for the after-processes may be purchased ready for use and of exceedingly good quality. Of chemistry he may know not even the rudiments, yet produce good photographs. Surely with all the drudgery removed, he should be able to concentrate his whole attention on the production of good pictures rather than on merely technically good photographs. That he is thus profiting by the lightening of his labors is evident from a visit to any photographic exhibition, and from an inspection of the work reproduced in the photographic magazines. Yet there are a tremendous lot of photographs produced that are not good from any standpoint. Some of them are produced by people who know how to make good ones, and are the result of accident or experiment. But the great majority of bad photographs are made by the indifferent amateur, the one who takes up many fads or recreations and excels in none, excepting the simplest. Fortunately for photography, the indifferent one soon ceases the attempt, the bad photographs produced by the inexperienced but interested amateur gives way to good results. Photography, even though simplified to a high degree, still embraces enough hazards and difficulties to preclude success every time, and that is what makes any game worth while.

* * * *

We receive a good many commendatory letters from our readers telling us how much they like the PHOTOGRAPHIC TIMES, and our ways of doing things. We appreciate all this, but we want to hear from the man who doesn't altogether approve of us, we want our weak spots shown up so we may strengthen them. We want to progress, to keep on

producing a *good, better, best* magazine for the photographer. We have our ideas as to how to accomplish this, but we may be wrong in some; others may never have occurred to us. If you don't like us, here is your opportunity; if you do like us and would correct or chasten, here also is your opportunity.

Whatever we do, we do not want to stand still on the insecure pinnacle of self-satisfaction; so get out your trenchant pen and say what you think of us.

MONTHLY FOREIGN DIGEST.

TRANSLATED BY HENRY F. RAESS.

Lumiere's Color Photography.

The latest European sensation in photography is the Lumiere process for photographing nature in colors. It consists of one plate and one exposure. The demand for the plates is so great at present, that they can only be obtained in small quantities in Paris. Four 9 x 12 c. m. (3 3/5 x 4 4/5 in.) plates sell for ten francs, about two dollars. The Lumiere brothers have devoted many years to this study, using the three-color method, but now they have succeeded in getting all the colors in one plate. There is some dispute as to the nature of the emulsion. Dr. Kruegener states it is collodion and Dr. Konig claims it to be gelatine.—*Photographische Mitteilungen* Vol. 44, No. 15, '07, Page 351, and *Photographische Rundschau,* Vol. 21, No. 17, '07. Page 210.

The "Autochrome plates," as they are called, are made by coating a glass plate (which, by the way, is of much better quality than that usually employed for dry plates, as it is necessary for the plates to have a very flat and even surface) with an adhesive substance; over this is sifted potato starch, the grains of which have been colored yellow-red, yellow-green, and reddish-blue. The sifting is done with great care so that an even layer of grain is produced, as the grains have rounded ends which would leave spaces between the grains, and thereby prevent the color rendering. The plates at this stage are run through rollers, which flattens the grains and fills the spaces. Heretofore a black powder was used to fill them. The grains are now covered with a transparent substance or varnish which protects them from the next operation. A fine-grained panchromatic silver haloid emulsion is now flowed over the plate. This sensitive layer is exceedingly thin, measuring only 0.005 m.m. (1/5000 in.). This permits the various chemical operations, as development, etc., to take place rapidly, no long washing being necessary between the different operations. The loading of the plate-holder and the development must be done in absolute darkness. The plate is exposed through the glass side in connection with an appropriate yellow color screen. The plate is developed in pyro-ammonia, no sulphite, for two and a half minutes, the plate is then rinsed and placed in a weak potassium permanganate solution acidified with sulphuric acid. As soon as the plate has been placed in the above solution it can be brought out into daylight and all subsequent operations are carried out in daylight. After about two minutes the plate is again rinsed and placed in an Amidol developer. This second development takes about three minutes, then the de-

veloper is rinsed off and destroys whatever developer remains in the film. The plate is again placed in a potassium permanganate solution made by diluting the first bath with fifty parts of water. As the image will be found rather weak, it is intensified with a solution containing pyro, citric acid and silver nitrate. When of sufficient strength, the plate is rinsed and placed in a clearing bath consisting of a weak potassium permanganate solution, but without sulphuric acid; after one minute the plate is put in a fixing bath. Fixing takes about two minutes and the final washing, five minutes. The plate must then be rapidly dried. This is best accomplished with a centrifugal machine. After drying a protective varnish containing no alcohol is applied. The finished plate is not a negative, but a positive.

For further information the reader is referred to the following literature:

Photographische Industrie, No. 27, page 782; No. 28, pages 813, 823; No. 31, page 905.

Photographisches Wochenblat, Vol. 33, No. 27, page 261; No. 29, page 283 and No 31, page 301.

Photographische Rundschau, Vol. 21, No. 15, page 180; No. 16, page 193; No. 17, page 205.

Photographische Welt, Vol. 21, No. 8, Aug. '07, page 113.

Photographische Korrespondenz, July '07, pages 337, 346.

Wiener Freie Photographen Zeitung, July '07, page 75; Aug. '07, page 87.

Der Amateur, Vol. 7, No. 7, July '07, page 277.

Wiener Mitteilungen, No. 170, July '07 page 231; No. 172, Sept. '07, page 311.

Atelier des Photographen, Sept., '07, page 108.

Photographische Mitteilungen, Vol. 44, No. 13, page 289; No. 15, page 351.

Photography in Court.

The late Col. Laussedat tells a story in his "Application Judiciaires de la Photographie" of a supposed murder in the mountains of Chicago (wherever that may be). A man by the name of Schlemnitz was accused of having killed his brother by throwing him down a precipice, while they were making a trip through the mountains. The alleged motive for the crime was as follows: Shortly before this he had proposed marriage to a young lady, but was rejected. He wrote to a friend bewailing his ill-luck, giving as grounds for the refusal, that he would have to share his inheritance with his brother. Two waiters in a restaurant, where the men had stopped, overheard the brothers quarreling violently, the elder brother drawing a knife and threatening the younger; one of the waiters found it necessary to interfere with a revolver. At the trial Schlemnitz claimed to be innocent of the murder with which he was charged. He said his brother had slipped and fallen down the precipice while he was about one hundred meters away (over three hundred feet). But who could believe him? the evidence seemed irrefutable. During the trial a man suddenly entered the court-room holding some photographs, going directly towards the judge and calling out, "the accused is innocent, here are the proofs." The photographs showed a man plunging through space and some distance away on the mountain side, another man busily engaged in polishing the tip of his stick. It seems an amateur photographer was taking some pictures of mountain scenery, and in one of them appeared the dreadful accident. Thereupon Schlemnitz was found not guilty, thanks to photography.—*Deutsche Photographen Zeitung,* Vol. 31, No. 29, July 1907.

Notes, News and Extracts

The Final Jury on Choice of Pictures to be hung in the fourth American photographic salon held its second sitting and completed its work. Two hundred and thirty-nine pictures from the United States, Canada, England, Germany, Italy, Mexico, Hawaii and India were chosen from a vast number submitted.

It is said that there are a few which are even better than anything which appeared in last year's salon, and that the general average is slightly higher. The salon will open the season, under the auspices of the Pen, Pencil and Camera Club, at the amphitheater of Duquesne Garden from November 3 to 18, after which it will start on its itinerary to the principal cities of the country.—*Pittsburg Post.*

* * * *

The Dates for the Next Convention of the Photographer' Association of Wisconsin, have been fixed for April 28-29-30, 1908, at the Masonic Building, Jefferson and Oneida streets, Milwaukee, Wis. Further information will be sent later by J. M. Bandtel, Secretary, 477-79 11th street, Milwaukee, Wis.

* * * *

An Invitation is extended to all professional and amateur photographers to visit the Metropolitan Camera Club rooms at 100-2 West 101st street, New York City. The club has a well-equipped dark-room, Cooper-Hewitt light, that will enable the members to make portraits at all hours independent of daylight, copying and enlarging apparatus, lantern slide apparatus, printing facilities, library, locker. Demonstrations of the latest fads on the photographic market.

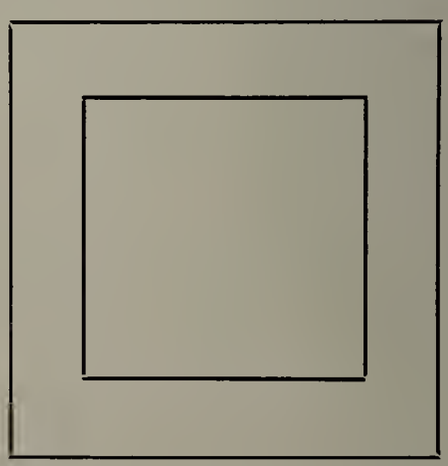
* * * *

International Photographic Exhibition, Dresden (Saxony) 1909.—Quite a novel competition has been arranged by the committee of this greatest exhibition of its kind. In order to obtain a unique artistic poster, painters and photographers are mutually to compete. For once this competition will solve the so long discussed question, if photographic art really can successfully enter into competition in such a task with plastic art. Art circles will be intensely interested in the solution, especially as the prizes of 125 pounds (first prize 50 pounds) assure the competition of first-class artists of both professions. Particulars can be had gratis on application, from the offices of the Exposition (Dresden-A., Neumarkt 1).

* * * *

Editor Photo Times, New York.

Dear Sir:—Occasonally some friend wants an enlarged picture of one out of a group—say taken on a tin-type or a Brownie picture—in which the individual face is about the size of a pea. In order to get it good and sharp it is necessary to make an enlarged negative first and to do so with a long tapering bellows, say 24 inches, and using a six inch lens the light strikes the sides of the bellows from four to six inches from the lens, and reflects on to the plate, making lines across the negative. After spoiling about a dozen plates trying to work out such a problem, I hit on the following simple method of getting over the difficulty: I took a bromide black paper envelop, doubled it, and then cut it in this shape:—



Then fastening the resultant quadruple mask together with Kodak Tissue, I set it up in the bellows about six inches from the lens. After focusing I found it necessary to make the opening a little larger to prevent cutting off

part of the plate, but it effectually prevented the annoying reflections, and I got a good sharp negative about eight times as large as the original. Yours truly,

E. S. BLAKELY.

* * * *

Old Negatives.—One of the most fascinating ways in which an amateur photographer can pass an afternoon or evening is in carefully going over his store of old negatives, which have been continually accumulating in files or plate-boxes, until they assume considerable proportions. It is sad to think how many negatives over which we expended so much care and trouble, hoping that the prints would prove worthy of being hung on exhibition walls, have proved nothing but "wasters." But there are also some which we thought worthless at the time, but which, looked at with the riper judgment we now possess, show distinct pictorial possibilities, which are capable of being fully developed by judicious modification. Then again there are others, which by intensification or reduction may be very much improved. It requires a good deal of moral courage to make up our minds to destroy the worthless negatives; but it should be done, for there is no reason why they should be kept. Their removal will make room for others more worthy of a place in the box or file, and therefore they should not be spared. But first make certain that nothing can be done with them; and from any other which you are hesitating a print should be made and carefully studied. From the negatives which are about right technically, but somewhat wanting pictorially, a print should be made, and the parts which require alteration marked with black and white crayon. These modifications can then be made with tracing paper and the other like adjuncts of the pictorial worker. The negatives which require intensification or reduction should be divided into three classes, viz.; (1) To be intensified, (2) to be reduced, (3) to be reduced and intensified. The necessary operations should be performed at once, while the resolve is still fresh in your mind. For every worker knows how difficult it is to force himself to proceed with an operation of this nature unless he is confronted by the immediate necessity of it; and when the interest slackens, it is possible that, through haste, inferior results may be produced. A careful and methodical examination of his old work, therefore, will help the pictorialist very much; in the first place, it will show him how much his present work is better or worse than his past; in the second place, it will reveal to him, perhaps, undreamed-of possibilities in pictures which he has discarded as useless.

* * * *

Non-Staining Pyro Developer.—Pyro is one of the oldest and best developers, but many amateurs do not care for it because of the yellow and brown stains which sometimes appear. Now staining is, as a rule, caused by exposing the film while covered with developer to the air; either when examining the progress of development, or while washing off the developer. If one keeps the plate well covered with the solution during development, and the after-washing—before fixing—is done quickly, there is little to fear. The following pyro-developer, which will not stain, may be of service:—

No. 1.

Water	2 oz.
Carbonate of soda	48 gr.

No. 2.

Water	2 oz.
Ammonia chloride	16 gr.

Mix the two together just before use and add eight grains of dry pyro. The developer is then ready for use.

* * * *

Mounting Prints Without Cockling.—The bugbear of print mounting on art papers is the resultant "cockle" or warping of the support. To obviate this defect the following method should be resorted to, and the result will satisfy the most critical:—Take the mount and mark the position to be occupied by the corners of the print with four pin-pricks, in such a manner that they can be plainly seen from the back of the piece of art paper. Next turn the paper with the reverse side uppermost, and with a sharp penknife cut right through the paper from pin-prick to pin-prick, i. e., diagonally. Repeat this with the other two pin-pricks, and you will cut the center of the mount in the form of an "x." Next smear the edges only of the print with some mountant containing a minimum of water, roll well with a squeegee, and place under pressure for twelve hours. At the end of this period the print can be taken out, and will be found to be perfectly flat, and will, moreover, remain so. The cutting of the support allows for the slight contraction of the print, which is the cause of the cockling before referred to.

Book Reviews

The Year Book of Photography and Amateur's Guide, 1907-1908, edited by F. J. Mortimer; G. Gennert, 24 East 13th street New York City, American agent. Price 50 cents, postage 15 cents extra.

The earliest of the annuals to appear and as usual full of photographic matters of interest. Among the attractions are a very complete series of monographs on photographic subjects that usually call for attention at the amateur's hands and include "Landscape Photography," by J. C. Warburg; "Portrait and Figure Photography," by C. H. Hewitt, F.R.P.S.; "Architectural Photography," by H. W. Bennett, F.R.P.S.; "Still Life Photography," by Ed. Seymour; and "Marine and Yacht Photography," by the Editor.

The section of the Year-Book devoted to photographic formulæ and data—always a popular feature with the practical worker who wants a handy book of complete reference for the dark-room and in the field—has again been revised and brought up to date for all purposes.

* * * *

Investigations on the Theory of the Photographic Process by S. E. Sheppard and C. E. Kenneth; Mees. Longmans Green & Co., New York, price $1.75 net.

The authors in this volume give the account of their experiments over a series of years. It is not a work intended for general reading owing to its technical nature, but will serve as a useful work of reference for other investigators. The authors state that the work is sufficiently comprehensive to be of value to those photographers interested in the basis of their hobby or profession, to the experimental investigator in photography, and to the scientific student of photographic chemistry.

* * * *

Art and the Camera, by Anthony Guest; The Macmillan Co., $2.00.

From the opening chapter wherein the author asks "Is Photography an Art?" to the close wherein he treats of "The Inner Meaning," this charming volume takes the reader pleasantly through the various phases of artistic photography. The details of technique, choice of subject, study of value, decorative arrangement are handled in an interesting and masterly manner. The copious illustrations by well known English workers as Carrie & Will Cadby, Alexander Keighley, J. Cruwys Richards, A. Horsley Hinton, etc., add much to the book's value.

* * * *

Der Gummidruck, by T. Hofmeister—Second edition, eight illustrations, 1907; Published by Wilhelm Knapp, Halle a.s. Germany, Price Mk. 2.0.

Since the appearance of the first edition, seven years ago, the art of gum printing has become so popular that the author was moved to rewrite his book and bring it up-to-date. This book is of great assistance to those who are serious workers in this process. There is a list of suitable and unsuitable colors, various papers and their preparation before coating with the sensitized solution, and a method for controlling the grain of the picture, irrespective of the grain of the paper.

Trade Notes

The Bausch & Lomb Optical Co. are at work making extensive additions to their already enormous plant. Two years ago a three story building, 40 x 440 feet, was erected for administration purposes. Manufacturing needs made it necessary to encroach upon this to such an extent, and still the space proved inadequate, that finally these new buildings had to be undertaken. Two new stories are being added to the administration building and north of this site the work is being rapidly pushed on a five-story grinding plant, 119 x 238. These when completed will almost double the present floor space, giving them about ten acres.

* * * *

To the Trade:—We beg to announce that the Ansco Company will succeed to our business on October 1st. proximo.

The large and rapidly increasing demand for the goods of our manufacture, notably Cyko Paper, Ansco Films, Ansco Cameras and Professonal Apparatus, coupled with the fact that the photographic dealer practically depends upon us for a supply of the most necessary photographic staples, has made it imperative that our manufacturing facilities be enlarged. This the Ansco Company expects to do as soon as possible.

The name "Ansco" is an abbreviation of our corporate title, Anthony and Scovill, and the new company will have the advantage of our present management and personnel.

Hoping that the trade will appreciate our efforts in its behalf and that it will bestow on the new Company the same courtesies that it has extended to us, we beg to remain,

Yours very truly,
THE ANTHONY & SCOVILL CO.

* * * *

The Austin Edward Rollable Film for Hand Cameras, we are advised, is now being imported by G. Gennert, 24 East 13th Street, New York City. The film has been known for five years in England, and has been sold with the greatest success under the brand of the Ensign film. It is non-curlable, of very great speed and while giving full contrast it nevertheless has excellent middle tones, and the emulsion is not a hard emulsion. The film is sold at the usual American prices, and the trade is placed in a position to handle it advantageously.

* * * *

With the Universal Use of Graflex and other cameras equipped wih focal plane shutters, there has come the need of a reliable, comprehensive and easily understood book on the subject of high speed photography. "Focal Plane Shutter Photography," a very attractive book, issued by the Folmer & Schwing Division of the Eastman Kodak Company, furnishes a fund of information that is not only essential to the user of a focal plane shutter, but equally valuable to the everyday photographer who may wish to have clear ideas about depth of focus, depth of field, angle of view, and many other seemingly abstruse subjects which are clearly and concisely explained. The illustrations in themselves constitute a comprehensive lesson in photography, as under each picture (and the book contains many) is sufficient information to enable the photographer to proceed with confidence to make negatives of similar subjects. A number of new, and heretofore unpublished tables occupy the last five pages of this valuable book, a copy of which, we are informed, will be mailed to those interested in focal plane shutter photography, free upon request, by the Folmer & Schwing Division, Eastman Kodak Co., Rochester, N. Y.

* * * *

Professional Cyko.—This paper is being talked about a great deal. It is apparent from the inquiries received by the manufacturers that the dealer does not know what Professional Cyko really is and what is expected of it. For instance, they receive requests for sample prints on Professional Cyko, whereas, as a matter of fact, a print on Professional Cyko does not differ from the regu-

lar Blue and Yellow Label Cyko, unless the prints consist of comparative tests from the same negative. If a photographer makes his negative according to what is required to produce good prints on developing-out paper, he need not trouble himself about Professional Cyko, as the regular Yellow label will yield all there is in the negative. It is only the photographer who makes his negatives to suit platinum paper and exacts as good or better prints from the said negatives on developing-out paper who is interested in Professional Cyko. The emulsion is compounded so as to produce great softness with contrasty negatives without sacrificng brilliancy. Some papers give the impression of softness, but in reality it is flatness—not softness. A question which invariably suggests itself to the dealer is, Why should Professional Cyko cost more than the regular Blue and Yellow Labels? The reason may not be obvious, but the manufacturers announce that it is based on facts. The emulsion has more silver. It contains more gelatine. A slight variation in temperature, as well as in a great many other details not always under precise control, unfits the emulsion for Professional Cyko, and if it does not come up to the standard of softness and tonal gradation, it must be discarded at a sacrifice of the money which it cost to produce.

* * * *

Do you Develop and Print for Amateurs? —Then by all means get a copy of "Developing and Printing for the Amateur," which has been issued by the Eastman Kodak Company. The booklet may be had for the asking by the proprietor of any establishment doing such work for the amateur. You can get much valuable information from the reading of the process followed by the Eastman Kodak Company, for attending to this class of work systematically and efficiently. A most important point for the dealer to remember, is that the Eastman Kodak Company will gladly co-operate with any dealer along this line, and that the services of this branch of their business is extended freely. It would be money in pocket for many of them to pay the expenses of an employee to Rochester to take a practical course in finishing at the Educational Department of the Eastman Company. The booklet in question gives all the necessary information.

Tank Development no longer needs our recommendation. Its superiority over the time-honored tray process has long since been demonstrated. George Murphy, Inc., New York City always up-to-date with photographic specialties, has a new apparatus, the Eagle Adjustable Developing Tank, that is well worth investigating. Its operation is exceedingly simple price reasonable, and the results most gratifying. Write for a circular, and try one for yourself. George Murphy, Inc., also handles both the British and the American Annual this year. Get in your order with your dealer early, or if you prefer send direct. Otherwise as the books are exceptionally good, you'll not be able to get a copy.

* * * *

The Mulhollan Automatic Camera Button Pusher, is an ingenious little device which may be fitted to any camera, whereby you may always be able to include yourself in the photograph you are taking. This is acomplished by automatically pressing the button operating the camera shutter at a given moment, according to the time required for getting into position for a photograph. When a picture is to be taken, the camera is placed in proper position, the pointer on the dial of button pusher moved to a point indicating the time desired to elapse before the shutter is to be operated—any time from half a minute to a half hour—the button pusher is then slipped into the fixed socket or bracket on the camera; the person takes his position, and at the indicated time the machine presses the button; simultaneously a bell rings, announcing that the exposure has been made. The button pusher can then be removed from the camera. The price is $2.50. It may be obtained from your dealer or direct from the manufacturer, Mulhollan Camera Button Pusher Co., Waterbury, Conn.

* * * *

The Cyko Manual is a very handy book to have around in your photographic library. It is compact, and has a great many valuable formulæ for obtaining different effects on this standard brand of paper. Write the Ansco Company, Binghamton, N. Y., for a copy if your dealer should happen to be all out of them.